MATERIALS AND RESOURCES

UNIT 3

MÚSICA 2º ESO

2021/2022

UNIT 3

"EL CANTE FLAMENCO. LOS INTERVALOS Y ACORDES. MUSIC FOR SINGING AND INSTRUMENTAL MUSIC"

GLOSSARY

- **Baroque**: Barroco.
- **Renaissance**: Renacimiento.
- **Accompanied melody**: melodía acompañada.
- **Overture**: obertura.
- **Recitatives**: recitativos.
- **Arias and duets**: arias y duetos.
- **Choir**: coro.
- **Ballet**: balet.
- **Oratorio**: oratorio.
- **Passion**: pasión.
- **Cantata**: cantata.
- **Religious**: religioso.
- **Secular**: profano.
- **String, wind and percussion instruments**: instrumentos de cuerda, viento y percusión.

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1. MUSIC FOR SINGING.

The Baroque period sought emotional intensity and drama. It used ornamentation and the contrast of textures, intensities, timbres, dynamics and tempos to achieve them. In contrast with the order and balance of the Renaissance, Baroque vocal works have more variety and contrast of tempos and the harmony makes more use of dissonance.

During the Baroque period, the concept of a hierarchy of voices was also consolidated. The focus and expression of the music was placed on the top or highest voice, which sang the main melody and was more prominent, while the deeper voices led the harmony. This hierarchy is known as **accompanied melody.**

The high voices were often sung by boys whose voice had not changed yet or by falsettists, but the most valued voices were those of the **castrati:** men who retained the high tessitura of a boy's voice with the power of the adult voice. The castrati were the big stars of the stage, the "divos". Their sweet and powerful voices, incredible tessitura and amazing technique, acquired after years of study, brought admiration from the public.

During the Renaissance, instruments were subordinated to voices, but during the Baroque period, the orchestra became more important and played a key role. The most prominent Baroque vocal genres are for solo singers, choir and orchestra: opera, oratorio, passion and cantata.

a. Baroque opera.

In Florence, in about 1600, an attempt was made to revive classical Greek tragedy, much of which was sung. This was the beginning of opera. One of the first composers of opera was the Italian Claudio Monteverdi, whose operas are still performed regularly today.

Opera (from the Italian word for “work”) is a genre of stage music, based on a secular text or libretto. It was the favourite performance genre in the Baroque and continued to be very popular for four centuries. This was due to the combination of art forms it involved (music, literature, ballet, fine arts, makeup, costumes) and it's amazing stage effects. Opera consists of the following elements:

- Overture: an orchestral piece that starts the performance. The orchestral parts reinforce the drama of the work.
- Recitatives: a type of song that follows the inflections of the text. It allows the action or plot to progress.
- Arias and duets: melodic and lyrical vocal compositions with instrumental accompaniment. The action stops and the character or characters express feelings in song.
- Choir: a polyphonic piece performed by a group of singers.
- Ballet: an instrumental piece designed to be danced to. This was a tradition in French operas.

b. <u>Oratorio, passion and cantata.</u>

Oratorio and passion are narrative compositions with a religious theme written for soloists, a choir and instrumental accompaniment. They are divided into several parts, including recitatives, arias, duets, choruses and instrumental sections. They are not intended for liturgy, and they are performed in concert without staging or costumes. An oratorio is based on themes from Christianity, and the passions specifically narrate the story of the Passion of Christ.

The **cantata** contains the same elements, but does not tell a story. It can have a religious or a secular theme.

2. INSTRUMENTAL MUSIC.

Until the Baroque period, instrumental music had been a minor genre. However, in the 17th century, many technological advances were made in the way instruments were constructed, and instrumental music began to gain prominence. Music was played in the palaces of the nobility, and musicians and composers were part of the domestic staff at Court. The orchestra, an instrumental ensemble organized by families–strings, wind, and percussion instruments–was born. Although the orchestra played a crucial role in the development of opera, it also evolved into an independent ensemble that specialized in playing instrumental music.

The orchestra was based on string instruments that were perfected during this period thanks to the art of luthiers, including two famous Italian families: the Amati and the Stradivarius. No finer instruments have ever been made.

The harpsichord, the violin, the recorder and the flute, the lute and organ are the most important instruments. They can be found in instrumental ensembles or as soloists.

The main characteristics of Baroque instrumental music are:

- **Contrasts**: dynamics (forte/piano), tempo (fast/slow) and timbre (a group of instruments alternating with a solo instrument). Composers make use of contrasts to induce certain “feelings” in the listener, and to express “passions” of the soul: pain, wonder, grandeur, heroism, etc.
- The use of **basso continuo**. This low harmonic base (bass) supports the melody (continuous). A string (cello) or wind (bassoon) instrument plays the bass line and a keyboard instrument provides the harmony.
- The use of homophonic textures, contrapuntal polyphony and accompanied melody.
- The importance of **improvisation**. The score should not be followed to the letter: musicians were free to decide how to play the chords of the figured bass or introduce melodic ornaments and embellishments.

a. <u>Instrumental forms.</u>

The most important Baroque instrumental forms are the sonata, the suite, the concerto and the fugue.

In the Baroque period, the term **sonata** describes an instrumental work, to be "played" as opposed to "sung", or cantata. There are many types, but they usually require a certain level of instrumental virtuosity.

The **suite** is a musical work composed of different short movements based on Baroque dances. It may be written for solo instruments, such as the flute or the harpsichord, for chamber ensembles (soloist and basso continuo) or for an orchestra.

A. Vivaldi, F. Couperin, J. S. Bach and G.F. Händel were noted for their mastery of Baroque instrumental forms.

b. <u>The concert.</u>

The concert comprises three movements that contrast in character and tempo: Allegro-Adagio or Andante-Allegro. There are two types of concerts:

- **Concerto for soloists**: in which a single instrument plays the solo.
- **Concerto grosso**: written for a small number of soloists (concertino) and orchestra (tutti), which come into dialogue.

c. <u>Fugue.</u>

The fugue is a **polyphonic musical form** in one movement. It is shaped by the counterpoint between several equally important voices. The term comes from Latin and means "flight", because it appears that the voices pursue and flee from each other. The fugue is a leading example of Baroque technique and aesthetics.

Although there are fugues for all instrumental groups, most are for a keyboard. Generally, they are preceded by an introduction or prelude, which is a short independent composition without a pre-established form.

The fugue begins by presenting the **subject**, which is the fugue's main theme, which then echoes successively in each voice. Other elements of the fugue are the **answer**, which is the theme beginning a fifth higher than the subject, and the **countersubject**, a motif that accompanies the subject or the answer.

EXAM QUESTIONS

EXAM QUESTIONS 3.1.

Write the next questions and then answer it in your notebook:

1. ¿Cuándo entran los gitanos en Andalucía y qué forjan?
2. ¿Qué son los cafés cantantes?
3. ¿Qué es la ópera flamenca?
4. ¿Qué ocurre con el flamenco después de la Guerra Civil?
5. ¿Qué ocurre con el flamenco en la década de los 70?
6. ¿Qué surge en la década de los 80?
7. ¿Cuáles son los dos elementos más importantes del cante flamenco? defínelos.
8. Nombra y define la estructura más común del flamenco.

MATERIALS AND RESOURCES

UNIT 4

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UNIT 4

"EL BAILE FLAMENCO. LA TONALIDAD. VOCAL MUSIC DURING THE CLASSICAL PERIOD and THE PROMINENCE OF INSTRUMENTAL MUSIC."

GLOSSARY

Classicism: clasicismo.

Composer: compositor.

Ornamentation: adornos, ornamentaciones.

Counterpoint: contrapunto.

Piano forte: piano.

Clarinet: clarinete.

French Horn: trompa

Violin: violín.

Cello: violonchelo.

Motif: motivo musical.

Phrase: frase musical

Period: periodo musical.

Chamber music: música de cámara.

String quartet: cuarteto de cuerda.

Sonata: sonata.

- **Exposition**: exposición.
- **Development**: desarrollo.
- **Recapitulation**: reexposición.

Symphony: sinfonía.

Concerto: concierto.

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3. VOCAL MUSIC DURING THE CLASSICAL PERIOD.
4. THE PROMINENCE OF INSTRUMENTAL MUSIC.

1. EL BAILE FLAMENCO.Historia del baile flamenco.

En el vídeo introductorio has visto a Farruquito, miembro de una de las familias gitanas que ha transmitido el baile flamenco de generación en generación, los Farruco. De hecho, el baile flamenco se fue gestando en las reuniones familiares de los gitanos hasta la aparición de los cafés cantantes en la segunda mitad del siglo XIX, que contribuyeron a la proliferación de artistas y al desarrollo de sus modos de expresión. De gran potencial emotivo y comunicativo, el baile flamenco se caracteriza por una serie de pasos donde los zapateados, los marcajes y los braceos se despliegan al compás de una compleja base rítmica.

La primera versión del ballet “El amor brujo", compuesto en 1914 por Manuel de Falla y estrenado por Pastora Imperio, fue la primera orquestación de ritmos flamencos llevados al teatro. Esta obra abrió la brecha para el salto del ballet flamenco a los teatros, donde se acompañaba de escenografía y la orquesta sustituyó a la guitarra. Nace el ballet sinfónico flamenco.

Estos nuevos espectáculos propiciaron la creación de compañías estables, que requerían por primera vez de un cuerpo de baile, lo que promovió una mejor formación de los bailaores. En esa época destacaron intérpretes como la Argentina, Vicente Escudero, Carmen Amaya y la Argentinita.

Entre 1940 y 1960 aumenta la consolidación de las compañías de danza flamenca, que obtienen éxitos en todo el mundo con espectáculos de creación propia. Algunos de los mejores bailarines de este periodo son Carmen Amaya, Mariemma y Luisillo. El influyente bailarín Antonio Ruiz Soler creó espectáculos de un alto nivel en los que incorporaba influencias del ballet clásico.

A principios de los setenta surgen creadores innovadores del teatro de danza español moderno, una unión de la danza y de los métodos del teatro. Las compañías más importantes de ese nuevo estilo son las de Salvador Távora, Mario Maya, Antonio Gades y José Granero.

En la actualidad, los espectáculos de danza flamenca combinan el baile flamenco con otros estilos de música y fusionan el baile con otras influencias del mundo de la danza. Algunos de los mejores bailarines actuales son Belén Maya, María Pagés, Eva Yerbabuena, Israel Galván o Rocío Molina, entre otros.

La enseñanza del baile flamenco se oferta en numerosos centros de Andalucía, hasta la obtención de los estudios superiores en los conservatorios de danza. El Centro Andaluz de Danza (CAD) es un proyecto de la Administración pública de Andalucía dedicado a la formación en danza para conservar, transmitir y renovar el patrimonio coreográfico. Su Ballet Flamenco es un medio para abrir mercados profesionales y mostrar nuevos talentos. De esta compañía han salido numerosas figuras del baile actual como Israel Galván, Isabel Bayón, Belén Maya, Mercedes Ruiz y Patricia Guerrero, entre otros.

1.1. Elementos y estructuras del baile flamenco.

A la hora de bailar flamenco, el bailaor o bailaora tendrá presente los otros elementos del flamenco, si los hay, y que suelen ser el cante y la guitarra. El bailaor o bailaora deberá conocer el tipo de cante y los toques básicos de la guitarra, y los «pasos flamencos» dependerán del compás, del cante, de la guitarra y de la inspiración de los artistas. Para conseguir esa simbiosis artística, los intérpretes deben estar totalmente compenetrados, y para eso la comunicación entre ellos es fundamental.

La estructura básica de un baile flamenco es la siguiente:

- Salida: comienza el baile.
- Letra o letras: al ser una parte que se centra en la interpretación del cante, el bailaor o bailaora no interfiere con la voz, sino que realiza movimientos suaves (marcajes), desplazamientos y giros con el juego de brazos, muñecas y manos.
- Escobilla: sección dedicada al zapateado, percusión rítmica que ejecutan los bailaores con los pies, usando un calzado especial que lleva clavos en la punta y el tacón. Para ello usan la planta, la punta y el tacón. Es uno de los momentos más brillantes.
- Final: (remate, estribillo, ida). Se trata de la última letra de un palo flamenco (llamada también «remate» o «macho»)

2. LA TONALIDAD.

Escucha un fragmento del Requiem de W. A. Mozart y fíjate cómo percibes momentos de estabilidad y de inestabilidad, de tensión y de resolución.
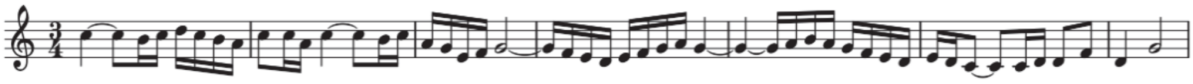
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Esas sensaciones, que puedes experimentar con música de cualquier época y género, tienen mucho que ver con el hecho de que el sistema musical occidental está organizado a partir de un «centro de gravedad». Esa organización

recibe el nombre de tonalidad. El centro es la nota con mayor estabilidad, la tónica , y a partir de esa nota se organiza todo el sistema tonal.

2.1. Las escalas.
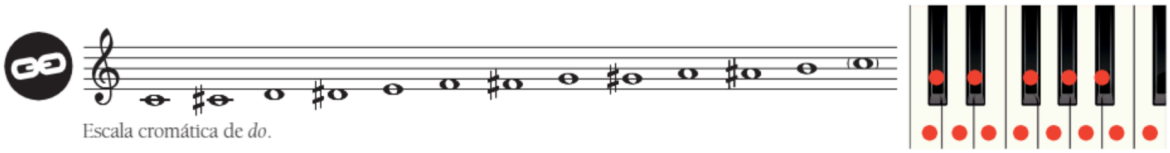
Una escala es una sucesión de notas por grados conjuntos ordenados de grave a agudo o viceversa. Existen muchos tipos de escalas.



Primeros compases de la melodía del *Bolero* de Ravel, en *do* mayor.

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La escala cromática contiene los doce sonidos de la escala temperada occidental. Entre cada una de sus notas hay un semitono.
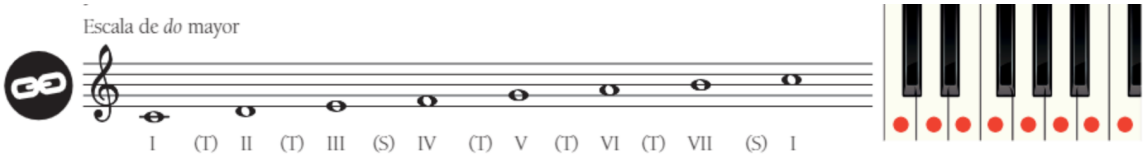


Escala cromática de *do*.

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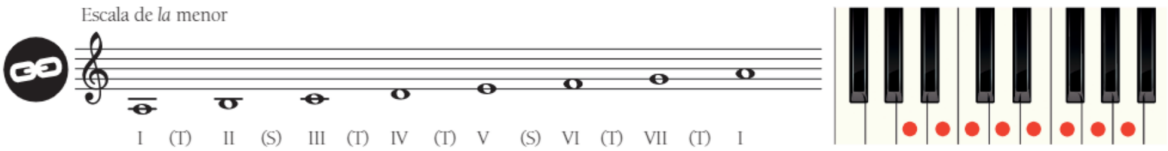
A excepción de la escala cromática, entre las notas de una escala hay tonos o semitonos, y las escalas se clasifican según ese patrón de intervalos entre sus notas. Las escalas en las que se basa el sistema tonal occidental son la escala mayor (M) y la escala menor (m). Esas escalas tienen siete notas y ocho sonidos, puesto que se incluye la octava de la tónica; a partir de la octava, el patrón se repite porque nos lo pide el oído.

La escala mayor se define por el patrón de intervalos **T-T-St-T-T-T-St**, es decir, que hay semitonos entre la tercera y cuarta nota y entre la séptima y la octava, y tonos entre las demás.
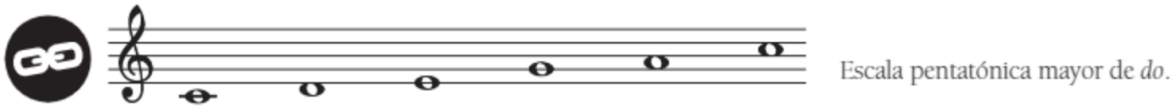


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La escala menor se define por el patrón de intervalos **T-St-T-T-St-T-T**, es decir que hay semitonos entre la segunda y tercera nota y entre la quinta y la sexta, y tonos entre las demás
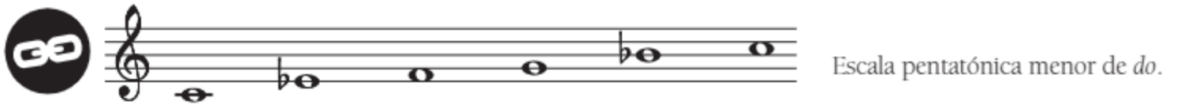


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El sistema tonal occidental se basa en las escalas mayores y menores, pero hay escalas de muchos tipos. Una de las más comunes es la **pentatónica**.



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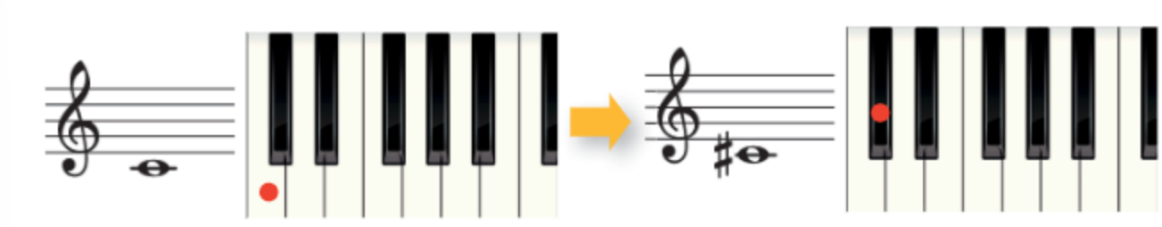


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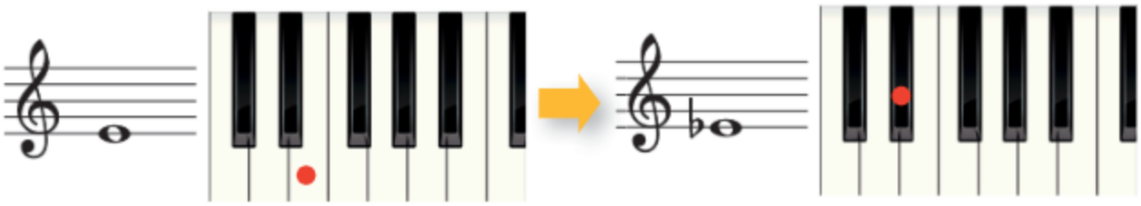
2.2. Las alteraciones

Las alteraciones son unos signos que se ponen delante de una nota y modifican su altura. Las más utilizadas son el sostenido, el bemol y el becuadro.

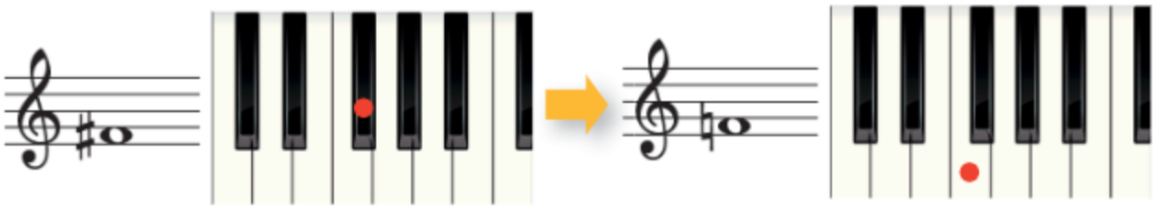
- El sostenido (#): eleva medio tono la nota.
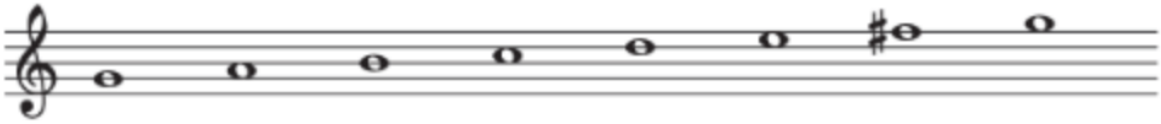


- El bemol (b): baja medio tono la nota.
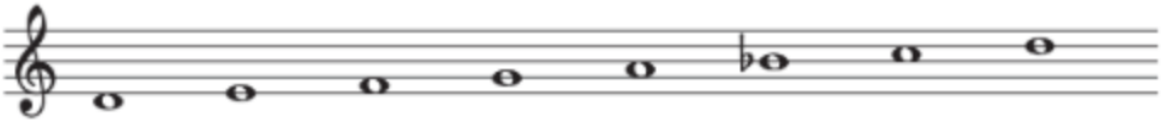


- El becuadro : cancela el efecto de las demás alteraciones.



La escala de do mayor y la menor no tienen alteraciones, pero las necesitaremos si queremos escribir las otras escalas mayores y menores. Por ejemplo, si queremos escribir la escala de sol mayor, respetaremos el patrón de intervalos de la escala mayor a partir de la nota sol. Para ello, tendremos que añadir un sostenido a la nota fa:
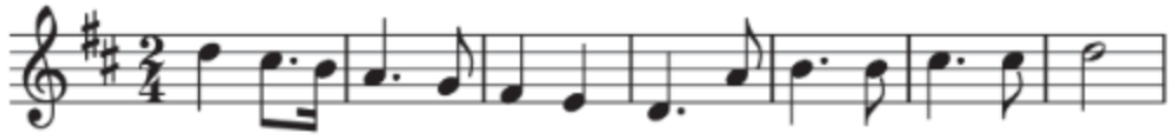


En las escalas menores también tendremos que recurrir a las alteraciones. Para escribir la escala de re menor, añadiremos un bemol a la nota si:



', aproximadamente, y de música popular del siglo xx, se han basado en una tonalidad específica a la hora de componer sus obras. Si querían utilizar una tonalidad que no fuese do mayor o la menor, tenían que poner alteraciones, como hemos visto. Para no tener que poner las alteraciones propias de la tonalidad delante de cada una de las notas, se escriben al principio de la partitura, entre la clave y la indicación de

compás. Ese conjunto de alteraciones propias de una tonalidad determinada se



Joy to the World, de G. F. Haendel, en *re* mayor.

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Ya sabes que se llama **grado** a la posición de cada nota dentro de la escala. Los grados más importantes del sistema tonal son los grados tonales: el **I (tónica), el IV (subdominante) y el V (dominante)**.

3. VOCAL MUSIC DURING THE CLASSICAL PERIOD.

From the mid-18th century until 1830, the world of art in Europe experienced a renewed interest in Ancient Greek and Roman cultures, giving rise to what is known as **Classicism.**

Whereas Baroque music was richly ornamented and characterized by counterpoint, the aesthetics of Classicism called for **clarity, spontaneity and accessibility**. Composers wrote clearly defined phrases and clear cadences. The texture is lighter and homophonic (with a leading voice over a chord accompaniment).

The opera seria, or "serious" opera, based on mythological themes and legends inherited from the Baroque period, was designed to entertain the nobility. However, in the early 18th century, a new Italian genre burst on the scene and became increasingly popular: **opera buffa**, a style of opera with a comic storyline that unfolds in a contemporary setting and revolves around the characters' day-to-day affairs. Germans developed a taste for the **Singspiel,** another type of comic opera that features spoken sections, popular themes, and, often, magical or supernatural elements.

In Spain, two genres of theater music flourished: the Spanish ***zarzuela***, which alternates sung and spoken parts, and the ***tonadilla***, a brief comic stage play that incorporates popular dances. Vicente Martín y Soler, a native of Valencia, won great acclaim in Europe with his operas, the most famous of which was *Una cosa rara.*

In France took place a **renovation** of the opera in search of more spontaneity, stripping the music of ornamental excesses and putting it at the service of the text.

The first to succeed in putting this idea into practice was Christoph Willibald Gluck, who sought to evoke “the beauty of simplicity” in his operas.

4. THE PROMINENCE OF INSTRUMENTAL MUSIC.

In the 18th century, a composer was usually employed in the service of an aristocrat, and instrumental music was composed for nobles to enjoy and play.

The following are characteristics of this music:

- The use of simple melodies, without ornamentation. The texture is homophonic: a main melody with harmonic accompaniment.
- The abandonment of counterpoint and figured bass. This was replaced by the Alberti bass, a type of arpeggiated accompaniment.
- The organ, the harpsichord, the viol, the lute and the recorder fell into disuse. The pianoforte, the clarinet and French horn emerged, because they responded better to the new expressive needs. The violin and the cello became more prominent.
- The simplification of harmony and a search for formal balance.
- Musical structure became more important, with clearly defined sections: motifs form phrases, phrases form periods, and periods form longer sections.

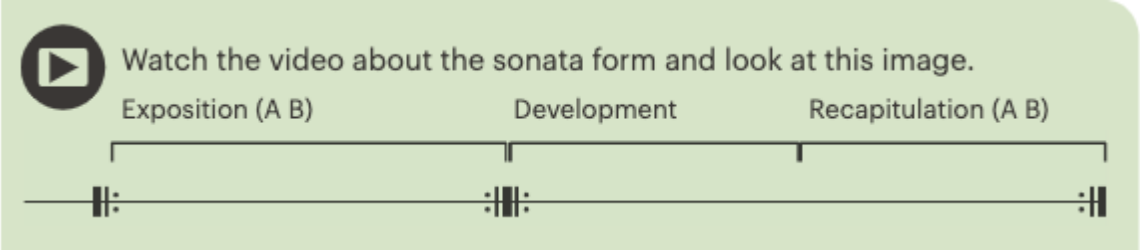
Chamber music was played in the chambers or salons in the palaces. It was played by court musicians, and the aristocrats themselves sometimes played a part.

The string quartet was one of the most prominent ensembles. It consisted of two violins (called first and second), viola and cello. Compositions for string quartet usually required great mastery of the instruments.

The sonata, the symphony and the concerto were the main instrumental forms and they would continue to be so in the future:

- **The sonata** is a composition for one or two instruments. It is written in three or four movements with different tempo, structure and character. The first movement follows the sonata form, with the exposition of two themes of different character, their development and recapitulation. This general structure is transferred to virtually every instrumental form.

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- **A symphony** is a work for orchestra in which the first movement is in sonata form. It consists of three or four movements that vary in tempo and character.

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- **The classical concerto**, as the classical sonata, has three movements: the first one in the sonata form, the second one is a slow movement and the third one is often a rondo.

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